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MANGA AS THEIR OWN.  
SUPPORT THE MANGAKA!  
THIS IS A FREE SCANLATION  
BY FANS, FOR FANS. IF  
YOU PAID FOR THIS, YOU  
HAVE BEEN SCAMMED.

# Herp Derp Scans

HAIKYO SHOUJO (ONESHOT)

CLEANER: KUMA / DERP

TRANSLATOR: DERP

TYPESETTER: DERP

PROOFREADER: GOAT-KUM

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# NOTES

HELLO! IT'S BEEN A WHILE.

OUR FIRST HQ RELEASE! ENJOY!

HAPPY READING!

$\sim (\nabla^{\sim} u \sim) \sim (u^{\sim} \nabla^{\sim} u) / (u^{\sim} \nabla) \sim \triangleright$

P.S. WE ARE ALWAYS LOOKING FOR  
NEW SERV- I MEAN, STAFF MEMBERS.

TEXT BORN THE GIVE OF THE PAGE  
FROM AN ANTHOLOGY OF STORIES  
CONCERNING - CREATOR COLLECTED -  
THE FIRST CHAPTER

SHE ALWAYS  
HAD A SMILE  
ON HER FACE.

JUST  
LIKE A  
DOLL'S.

BUT  
SOMETIMES...

ALTHOUGH  
MY CHILDHOOD  
FRIEND YURI

HAD A WEAK  
CONSTITUTION,

ABANDONED BY  
VICIOUS FORTUNE

SHE WOULD  
HAVE THIS

OR THAT SHE  
COULD USE ALL  
OF HER ENERGY  
TO SEARCH FOR  
SOME SPECIAL  
OBJECT...

THAT YURI  
COULD MAKE  
THAT KIND  
OF FACE,

I NEVER  
WOULD HAVE  
EXPECTED

以破碎之物为主题的系列小说第三弹

廢物 shougo

尚月地

繪月及七姐負責設計  
請交稿三版 郵局于西區寄  
圖章: 01000  
郵政: 01000  
郵政: 01000  
郵政: 01000  
郵政: 01000

THE REMAINS OF  
FACTORY RUINS...

FRAGMENTED  
MEMORIES...

THE ASTONISHING TRUTH  
SEEN AT THE END

OF THE MAZE IS...!!?

ONE GIRL BOUND  
TO ANOTHER GIRL...

疾風少女  
HAI KYO SHOU GO

尚月地

Shukiji Nao

Illustration by ZORRO



HEY  
THAT GIRL  
NAMED  
HARUKA  
WAS  
HERE.

SEEMS TO  
BE THE ONE  
INVOLVED IN  
THE TRUCK  
ACCIDENT?

REALLY  
AND  
ALREADY  
STOOD UP  
ABOUT  
ME.

ON THE  
MAYBE  
DAY OF  
REASON.



I WOULD  
IT WAS  
FOR A  
DATE AND  
REASON.

IT'S THAT  
GIRL? THE  
ONE WHO  
WAS WITH  
THE GIRL WHO  
WAS STUCK IN  
THE TRUCK  
DURING  
THE...

YES,  
I WOULD  
IT FROM A  
PERSPECTIVE  
OF LOVE.

AND  
REASON  
FOR THE  
GIRL WHO  
WAS STUCK  
DURING  
THE...



I WOULD  
ALREADY  
STOOD UP  
ABOUT  
ME.

YES,  
REALLY.

YES, THAT  
THE GIRL  
STILL WOULD  
BE THE REASON.









IT'S A  
SECRET  
FOR NOW!

WELL, IT'S  
TRUE, BUT  
WE'VE GOT  
REASONS!

THAT'S WHY  
I'M A  
SECRETARY!



HEY  
KASABAY!

WHY  
WAS  
I  
A  
SECRETARY  
AND  
NOT  
A  
BOSS?



I  
WANT  
AN  
EXPLANATION  
THAT  
I  
CAN  
TALK  
TO  
YOU  
ABOUT



WHAT  
COULD  
IT  
BE?

IT'S  
A  
SECRET



CAN  
YOU  
COME  
OVER  
TO  
MY  
HOUSE  
TODAY?

THAT'S NOT  
ANY OF MY  
BUSINESS...





WENT THERE  
PORTUGUESE THEM  
AND THE BURN IN  
WATER YOU HAVE  
REPLACED



WENT THERE  
PORTUGUESE THEM  
AND THE BURN IN  
WATER YOU HAVE  
REPLACED

WENT THERE  
PORTUGUESE THEM  
AND THE BURN IN  
WATER YOU HAVE  
REPLACED

WENT THERE  
PORTUGUESE THEM  
AND THE BURN IN  
WATER YOU HAVE  
REPLACED

LOST! HAVE  
YOU LOST SOMETHING  
IMPORTANT,  
MISSEY TART?

IN THAT CASE,  
YOUR MINDS WILL  
BE RECALLED!

HAHHAH  
HE-YO,  
BABY!

IN THAT  
CASE, WITH  
THE PRESS  
OF A BUTTON  
THE PLACE  
WILL BE  
COMPLETELY  
ERASED!

SO HE-I  
WILL SAYING  
I WANT THAT  
YOU HAZARD  
WILL BE ABLE  
TO FIND

THE PLACE  
WHERE THREE  
HEARTS AND  
YOU LOST  
THAT TUNE

WELL, YOU'LL  
REAPPLY IT  
RECALLED,  
MISSEY!

IF YOU  
SEE THE  
LIPS  
PLEASE  
YOU GOIT  
IT.

BOTH OF  
US WILL  
BE HERE!

IF YOU  
CAN'T  
FIND IT  
WITHIN  
THREE  
DAYS.





SHOULD HAVE  
A FEELING  
OF DANGER, BUT...

NOT

SHOULD BE  
HAPPY TO  
FEEL  
DANGER...



SHOULD BE  
HAPPY TO  
FEEL  
DANGER...

SHOULD BE  
HAPPY TO  
FEEL  
DANGER...

SHOULD BE  
HAPPY TO  
FEEL  
DANGER...

SHOULD BE  
HAPPY TO  
FEEL  
DANGER...





ARE YOU  
FROM A MALL  
ABOUT YOUR  
THE BABY

ALSO  
I DON'T  
LEAVE.

BASED WHEN  
YOU COMPARE  
THAT THE THREE  
THINGS YOU WERE  
THE FIRST TO  
FOLLOW

ABOUT

WHAT  
ARE YOU  
TALKING  
ABOUT?

ON ORDER  
TO HAVE  
MOTHER  
CHILD'S LIFE  
NOT BASED  
ON THE LEAVE.





WAS I'M  
SAYING IS  
THAT THE  
OTHER CHILD  
WAS FULL  
KIDNAPED.



!



WAS I SHOULD  
HAVE BEEN ALSO  
THAT AT THAT  
TIME...

WAS I SHOULD  
HAVE BEEN ALSO  
THAT AT THAT  
TIME...

WAS I SHOULD  
HAVE BEEN ALSO  
THAT AT THAT  
TIME...











OH, DON'T BE  
LIKE THAT, KIDDO!  
A LITTLE POLITE AND  
SUBMITTIVE PLEASE!  
THAT'S THE WAY!

IF YOU  
DON'T GIVE  
MY COLLEAGUE  
ANSWER,  
TADA...



THERE'S  
NO NEED  
TO DO THAT  
ANYMORE...

I'VE ALREADY  
RENDERED  
WHAT YOU DO...

I DON'T  
WANT TO  
RENDER  
ANYMORE  
OTHER THAN  
THIS...



USE  
BAGGIE  
WHAT DO  
YOU THINK  
A SPOT IS?

EE



AND THAT  
WAS FOR  
NOW, PLEASE  
STAY IN  
YOUR PLACE  
AND DON'T  
TALK

BUT KIDDO  
WAS OUT  
TOLD THAT  
I UNDERSTOOD

—HE SUDDENLY  
WAS ABLE TO  
UNDERSTAND  
WHAT I WOULD



WELL, I

IN THAT  
PLACE  
WHERE  
YOU  
REALLY  
FEEL  
SADNESS

HAVE  
ALWAYS  
THOUGHT  
ABOUT IT  
BUT IN THE  
DEEPEST  
MOMENT  
OF A  
PERSON'S  
DEATH



THE  
WIND  
TALKS  
ABOUT  
IT.

AND  
THE  
WIND  
TALKS  
ABOUT  
IT.

AN  
ANTHROPOLOGICAL  
ONE.

AND  
SOMEONE  
TALKS  
ABOUT  
THE  
WIND  
TALKS  
ABOUT  
IT.

AND  
THE  
WIND  
TALKS  
ABOUT  
IT.

AND  
THE  
WIND  
TALKS  
ABOUT  
IT.

AND  
THE  
WIND  
TALKS  
ABOUT  
IT.



HE  
WAS  
REALLY  
SERIOUS  
ABOUT  
LEARNING.

IF  
YOU'RE  
ONLY  
LEARNING  
FOR  
A  
FIVE  
MINUTE  
LESSON,  
I'M  
NOT  
GOING  
WITH  
YOU.



THE  
WIND  
TALKS  
ABOUT  
IT.



I  
LL  
GO  
WITH  
YOU.

AND  
THE  
WIND  
TALKS  
ABOUT  
IT.

IF  
YOU'RE  
ONLY  
LEARNING  
FOR  
A  
FIVE  
MINUTE  
LESSON,  
I'M  
NOT  
GOING  
WITH  
YOU.



AT THAT TIME,  
THAT KIND-OF TUNE  
WAS PERFECTLY  
NOT JUST AROUND  
AROUND...

REALLY??  
NO WAY!!

AND  
YET  
I WAS  
JUST  
SITTING  
THERE



AND  
WAS  
ALWAYS  
PERFECTLY  
LOOKING  
AT  
SOMETHING  
SOMETHING

EVEN THOUGH  
I ALSO WANT  
TO TAKE SOME  
MORE SOMETHING  
WITH ME!!



AND  
I

AM  
ALSO  
AT THE SAME  
TIME THERE



I  
WANT  
TO  
LOOK  
AT  
THE  
SKY













HEY! WHAT  
ARE YOU DOING?  
YOU'VE GOT TO  
GET OUT OF HERE!

HEY! WHAT  
ARE YOU DOING?  
YOU'VE GOT TO  
GET OUT OF HERE!

THERE WAS  
A LOOT HOUSE  
JUST DOWN  
THE STREET!





AS A RESULT, I ACCIDENTALLY  
MET HER WHEN WE  
WENT TO THE  
MOUNTAIN OF  
CHANGING WATER.

BECAUSE I WAS  
DISAPPOINTED  
I WENT  
DOWN TO  
TALK TO  
HER.

THAT WAS  
THE FIRST TIME  
WE MET.  
AND  
SHE  
WAS  
NOT  
THE  
ONE  
I  
WAS  
LOOKING  
FOR.

AFTERWARDS  
I CONTINUED TO  
SEARCH FOR  
THE ONE I  
WAS  
LOOKING  
FOR.  
AND  
I  
WENT  
TO  
THE  
MOUNTAIN  
OF  
CHANGING  
WATER.  
AND  
I  
WENT  
TO  
THE  
MOUNTAIN  
OF  
CHANGING  
WATER.

THAT  
WAS  
THE  
FIRST  
TIME  
WE  
MET.  
AND  
SHE  
WAS  
NOT  
THE  
ONE  
I  
WAS  
LOOKING  
FOR.



THAT  
WAS  
THE  
FIRST  
TIME  
WE  
MET.  
AND  
SHE  
WAS  
NOT  
THE  
ONE  
I  
WAS  
LOOKING  
FOR.



LATER,  
I  
WENT  
DOWN  
TO  
TALK  
TO  
HER.  
AND  
I  
WENT  
TO  
TALK  
TO  
HER.







AFTER THEY  
REALLY BURNED  
THE PLACE, THE  
FIRE WILL  
BE LENTLED



WAS IT  
BURNING  
BECAUSE HEY?



A NEW  
TAST  
LOOKED  
EXACTLY  
THE SAME

I SAW  
ON TV  
BEFORE

PLANTING  
THESE TREES  
IN THE FOREST  
WILL BE  
GOOD

HEY



THE NEW  
TAST  
LOOKED  
EXACTLY  
THE SAME

I SAW  
ON TV  
BEFORE





FORGETTING ABOUT THE  
SANDWICHES  
TO RUN TO THE HOSPITAL  
AGAIN, AND NOT  
GIVING MYSELF  
ANYTIME

SO I  
THOUGHT  
THAT THIS TIME  
I COULD HAVE  
YOU REMEMBER  
THE WHOLE  
SITUATION  
WITH NO  
PROBLEMS

I SAW  
THE NEWS  
ABOUT HIS  
DEATH.



... ALL WELL,  
SHE'S BACK. I  
WAS ABLE TO  
REMEMBER THE  
WHOLE SITUATION.

CONCEIVABLY,  
THE SLIMS WERE  
ALSO GOING TO  
BE DESTROYED.

SO I THOUGHT  
THAT THIS WAS  
THE PERFECT  
TIME TO CLARIFY  
THINGS.



OH  
YEARS

THAT'S WHY  
I HAD TO HURRY  
BY THERE'S ONLY  
THIRTY SECONDS  
UNTIL IT'S TWO

OF COURSE!  
THE TWO OF US  
WOULD HAVE  
JUST RUN OFF!

HEY, WHAT  
IF I WOULDN'T  
REMEMBERED  
EVERYTHING  
IN TIME? WHAT  
WOULD YOU  
HAVE DONE  
THEN?





EVERY  
FAMILIAR  
PART OF  
ENGLAND.

I WON'T EVER  
FORGET THE  
BATHHOUSE.

I WONDER  
HOW MANY  
PEOPLE  
WILL  
SEE IT.

I'VE ALWAYS  
WANTED TO GO  
ON A BOW-TILED  
ADVENTURE WITH  
KAZUKI!



—THE  
WHOLE  
PART THAT  
YOU WERE  
TALKING  
ABOUT  
WAS THAT  
IS IT?

—THE  
PART THAT  
YOU  
MENTIONED  
—



THE  
BATHING  
PART.



BUT  
WHEN WE  
ARRIVED, I  
SUDDENLY  
FORGOT.



LISTEN  
UP,  
KAZUKI.

I'VE ALREADY  
TOLD YOU  
MY REASON!

—AND, KAZUKI,  
YOU SHOULD  
TELL ME  
WHEN  
YOU  
ARE  
ABOUT  
IT.



WHEN  
YOU  
MENTION  
IT...





I FELL  
IN LOVE  
WITH THAT  
MAN.

I  
CAN'T  
TELL THIS  
TO ANYONE  
ELSE, BUT  
...



I ALWAYS  
FEEL LIKE  
MY HEART  
IS IN  
UNREACHABLE.

THAT WORD OF  
LOVELINESS,  
AN AFFECTION,  
AND...

BUT  
ON OTHERS OF  
HAPPY AND SADNESS,  
WE DO FEEL  
BUT THERE  
AND NOW  
PEOPLE ARE  
TRYING TO  
SEE ME.

EVERY "SADNESS"  
I HAVE AS TO  
A NEW PERSON.

EVERY



THINKING  
WE FEELING THE  
MOST SORROWFUL  
FEELING SHOULD  
BE ABLE TO BE

THAT  
AT LAST,  
"SADNESS"  
SHOULD BE SOME  
GREAT OF  
PROOF  
THAT WE  
WANT FOR  
ONE.

SINCE OUR  
ACQUAINTANCE  
WAS  
PLANNED BY  
THE HEAVENS

WE UNDERSTAND  
AND WE FEEL  
THE MOST SORROWFUL  
FEELING IN THE  
WORLD

HE SHOULD  
HAVE LEFT  
IT THERE  
ON PURPOSE.

THAT'S RIGHT.  
NO MATTER WHAT  
HAPPENED,  
NORMALLY ONE  
WOULD NOT  
HAVE BEHIND THE  
MOST SUSPICIOUS  
OBJECT AND  
RUN AWAY.

SHE WANTED  
THE PROOF OF  
HIS SINCERITY.

YOU  
DON'T  
WANT  
THE  
TRUTHLINE.

38

ARE THERE  
ANY I LIKE  
ABOUT  
JOSHUA?

THE BODY IS  
AT LEAST A  
BITTERLY TASTY  
AND SWEET.

WELL, I HAVE  
ALWAYS  
THOUGHT  
THAT IF  
THERE  
WERE ONE  
PERSON  
WHO  
COULD  
BEHOLD  
THE  
TRUTH  
OF A  
PERSON'S  
HEART.

WELL, I HAVE  
ALWAYS  
THOUGHT  
THAT IF  
THERE  
WERE ONE  
PERSON  
WHO  
COULD  
BEHOLD  
THE  
TRUTH  
OF A  
PERSON'S  
HEART.







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Figure 1 is a schematic representation of the experimental design. It shows a vertical timeline of events for three groups: Control, Low, and High. The timeline includes 'Pretest', 'Training', and 'Test' phases. The 'Control' group shows a baseline level of performance. The 'Low' group shows a decrease in performance during the 'Training' phase. The 'High' group shows a significant decrease in performance during the 'Training' phase, followed by a recovery during the 'Test' phase.

1. **Introduction**  
 2. **Background**  
 3. **Methodology**  
 4. **Results**  
 5. **Conclusion**  
 6. **References**

I have  
 been asked  
 to write  
 this letter  
 to you  
 and the

4000 BROADWAY  
 NEW YORK, N.Y. 10018  
 TEL: 212 693 1234  
 FAX: 212 693 1235  
 WWW: WWW.BROADWAY.COM



But, I am sure  
to see that in  
another world,  
and another  
time, I will  
have all those  
other things  
and then, too,  
I will have  
you, my  
love.

—THE NATIONAL  
GALLERY, LONDON  
HAS ACQUIRED  
THE WORK.

